



**Arts 1610-501: Drawing-I**  
**Class Meetings: Fridays 10:30-3:30 pm**  
**Location: Rm 105, BIT**  
**Instructor: Julia Lambright**

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Office hours: MW- 10:00-4:00 PM by appointment

*"Art is not what you see, but what you make others see." Edgar Degas*

**COURSE DESCRIPTION:** Drawing I is an introductory course that is designed to introduce the basic skills of design, rendering, and composition to the beginning drawing student. This course focuses on observation and interpretation of objects from life, creating the illusion of three-dimensional space on a two-dimensional page through various graphic techniques. The emphasis in this class will be on composing the picture plane, effective use of line, value, texture and perspective, and above all on observation. Assigned problems may explore aspects of experimental drawing and include still life, landscape, interior/exterior spaces, and the portraiture.

**COURSE OBJECTIVES and OUTCOMES:** Given instruction, hands on assignments, group discussion, critique, and instruction specific to materials and processes, students will:

- Exercise the major features of Drawing I as they apply to new practices in vocabulary, concepts, materials, and techniques.
- Demonstrate effective use of materials and techniques with consideration to craftsmanship and presentation.
- Improve observational skills and learn to see in new and more complex ways.
- Explore the basic elements of line, texture, shape, value, and volume, along with the concepts of perspective, proportion, and composition.
- Use shading (continuous tones, cross contour, hatching, cross-hatching and stippling) to create the illusion of volume, depth, and the natural way light describes form.
- Sight and measure 3D still-life and create accurate 2D renderings.
- Execute one and two-point perspective drawings.
- Discuss drawing using a commonly understood terminology.
- Allow a drawing to evolve through discovery and learn to see the importance of mistakes.

NOTE: There is no expectation that the student has had any formal drawing experience; however, there is a requirement that the student has an invested interest in learning to draw and a willingness to work hard.

**EXPECTATIONS****Students are expected to:**

- Attend all class sessions and make up all work missed
- Be prepared for class. This means having all materials required for the class each day
- Demonstrate a high level of involvement with work
- Produce drawings effectively using massed-gesture, line (continuous line, contour, cross-contour), value (low and high contrast, chiaroscuro), texture, shape (geometric, organic, positive/negative shape), and perspective
- Participate in class discussions and group critiques
- Spend several hours working on assignments outside of class each week
- Submit completed portfolio for grading (rolled-up, folded, loose work without a portfolio will not be accepted)

**ATTENDANCE:** Attendance is mandatory!

Because of the amount of material in this course, new lessons and concepts will be introduced every class session. The learning environment experienced in the class is impossible to duplicate, so it is in your best interest to attend every class.

Students are required to attend **ALL** regularly scheduled class sessions. Attendance will be taken at the beginning of the class, for every class session.

- **Absence Policy:** Excessive absences may result in either a failing grade or being dropped from the class by the instructor. In this class, “excessive absences” are defined as missing two class sessions. Since this is an eight-week course, one class session being missed is equivalent to two unexcused absences in a full-term course. Therefore, missing two class sessions is equivalent to four unexcused absences and will result in the student being dropped from this class.
- **Medical or personal problems** will be excused with professional documentation only. This means a statement from a medical professional declaring that you have been ill enough to miss class.
- **Tardies:** three tardies (being five or more minutes late) will equal one unexcused absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed. Make an appointment to see me for missed lectures.

Keep track of your attendance!

**-Withdrawal**

After two absences in a row, the instructor may withdraw the student. The instructor may withdraw the student or suggest to the student that he or she withdraw, if the student falls far



behind in the exercises, for any reason. Furthermore, I reserve the right to drop anyone who affects the learning environment of others or disobeys safety policies.

**-Incomplete**

I do not give incompletes.

**ART EXHIBITION RELEASE:**

Art Studio courses regularly exhibit student work throughout the UNM-VC Community to promote our student's accomplishments.

Students must understand the following:

- UNM-VC may display work on the campus and that artwork may be reproduced or published for promotional use.
- Artwork may or may not be selected for display.
- Reasonable care will be used in the handling of artwork but UNM-VC cannot be held responsible for any work that is damaged or stolen.
- If student work is on display any time during the semester, the student alone is responsible for its retrieval.
- Unclaimed artwork will only be stored one additional term. After the additional term, unclaimed artwork becomes the property of UNM-VC and may be discarded, used as a teaching tool or sold for the Art Scholarship.
- To retrieve artwork that has been on display, students will be responsible for contacting their instructor by email: [julia123@unm.edu](mailto:julia123@unm.edu) or by phone: 9 2 5 - 8 7 2 1

**TEXTBOOK:** Handouts will be provided as needed. A textbook is not required for this course. However, *The Art of Drawing* by Bernard Chaet, *Drawing Essentials* by Deborah Rockman, and *Sketchbook with Voice* by Eric Fischl are suggested.

**MATERIALS:** Please see attached listing of materials. I do sympathize with financial difficulties; however not having the necessary materials with which to complete projects in a timely fashion is not acceptable.

**CLASS ETIQUETTE:** Use of cell phone/texting is not permitted during class. The phone must be turned off or turned to silent mode. Texting in class is extremely rude and will reflect poorly on your class participation grade.

The last 10 minutes of class is utilized for cleanup. Please remember to clean up after yourself and take your work and personal items with you.

**EMAIL POLICY:** I expect you will check your email daily. If you have a particular e-mail you prefer that I use, be sure to let me know.



**SAFETY:** Absolutely no spraying of fixative anywhere inside the building.

**GRADING:** Students will be required to submit one portfolio at the end of the course. This portfolio will incorporate daily work, homework, and finished project's drawings. Incomplete portfolios will be accordingly downgraded based on drawings not included from a given list. Detailed descriptions of portfolio requirements will be provided at least one week before the due date.

In addition, grading will be based on your degree of class participation, involvement in critiques, attendance, level of craftsmanship, improvement, and willingness to experiment. Assignments should exhibit a level of craftsmanship and personal insight and must be completed by their due dates.

Grading for this course will follow the institutional scale:

A = 90 - 100%

B = 89 - 80%

C = 79 - 70%

D = 69 - 60%

F = 59 - 0%

**Final grade criteria:**

- **60%** - Portfolio: Assignments, exercises, and homework
- **20%** - Good work ethic, attendance, vocal and visual participation
- **20%** - Final Project

**Keep all your handouts and daily drawings!**

**NOTE:** The Final Critique is the studio equivalent of an exam.

You must attend Final Critique day whether you are presenting your work or not because you are required to contribute to others' critiques. Students who do not attend the critiques of others will receive a full letter grade reduction. Students who fail to attend their own Final Critique will be graded from existing recorded grades.

**LATE PROJECTS:** If you do not complete the project before the critique, the project will lose half letter grade, and will continue for each subsequent class that it is not complete. The Final Project may not be turned in late.

**WORK ETHIC:** Work Ethic is doing what is necessary to succeed. If a student wishes to improve upon a grade, he or she may rework or redo a project. Reworking may require going beyond minor changes to an existing artwork, and often requires a completely fresh start, based on knowledge acquired in the classroom, discussion, and advice from the instructor.



\*Only the highest grade earned on each project will be considered as part of the final course grade. This only applies to projects that meet the initial deadline. The student has all semester to rework any assignment if it was turned in on its due date. Reworks will be handed in with the final portfolio.

**TITLE IX STATEMENT:** In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see pg.15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity ([oeo.unm.edu](http://oeo.unm.edu)). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>

**ACADEMIC DISHONESTY AND/OR PLAGIARISM POLICY** :(see <https://policy.unm.edu/regents-policies/section-4/4-8.html>).

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, including dismissal, against any student who is found responsible for academic dishonesty. Any student who has been judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course. Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; and misrepresenting academic or professional qualifications within or outside the University.

**UNM EMAIL/ BLACK BOARD LEARN ACCESS:** Beginning Fall 2015 semester, all UNM-Valencia students will be required to have a UNM Net ID which can be created by going to: <http://it.unm.edu/accounts/>. UNM Net ID will give you access to the computer labs on campus, blackboard learn and UNM Email. Make sure to update this information as your method of contact under personal information on Lobo Web.

**ACCESSIBILITY:** Students with special needs should consult with the Accessibility Resource Center for assistance and obtain a special service’s notification to arrange accommodations with the instructor.

In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor’s attention, as I am not legally permitted to inquire. Students who may require assistance in emergency evacuations should contact the instructor as to the most



appropriate procedures to follow. Contact Accessibility Resource Center at 277-3506 for additional information.

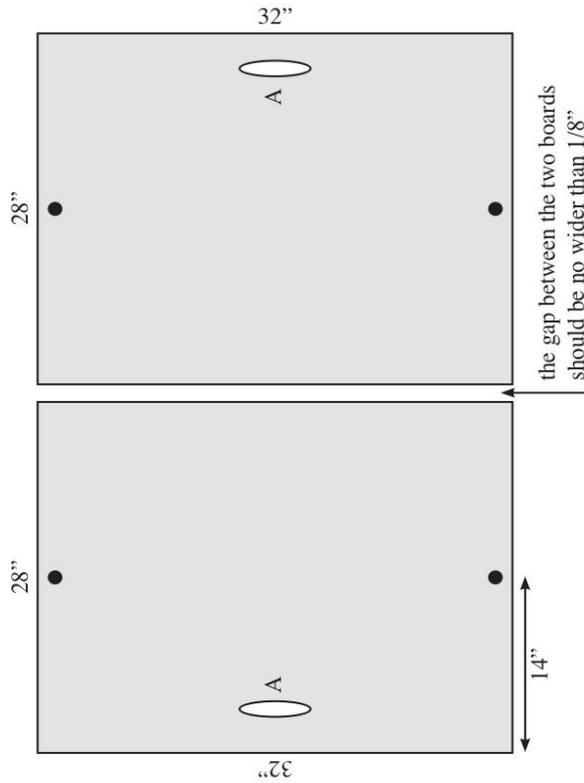
If you need an accommodation based on how course requirement interacts with the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format and requirements, anticipate the need for adjustments and explore potential accommodations. I rely on the Disability Services Office for assistance in developing strategies and verifying accommodation needs. If you have not previously contacted them I encourage you to do so.

If you have any learning disabilities, please let me know at the beginning of the semester.

### **MATERIAL LIST**

- Portfolio - large enough to easily hold 18 x 24." Or, make your own out of cardboard with the bottom hinged with packing tape. See instructions.
- Standard portable drawing board 22"x26" (must be big enough to fit 18x24" paper) or sheet of foam board
- Drawing or Newsprint pad, 18" x 24" (min. 80 lb)
- Set of fine paper - 5 sheets, 18" x 24" (available at the Bookstore, ask at the counter)
- Supply box to store and transport supplies
- Ruler 24 "
- Fixative spray/permanent or workable - (may not be used in the building)- optional
- Pencil sharpener
- Assortments of black markers/Sharpie
- White pencil/white china marker (optional)
- Charcoal pencil kit: 3blk. & 1 wht. (recommended)
- Blending stumps/variety pack
- Eraser assortment: kneaded, extending pencil type eraser pearl pink, white, etc....
- Pack of compressed charcoals/soft
- Pack of Willow/ Vine charcoals
- Graphite pencils assortment (H to 6B pencil set)
- Roll 1"-1 ½" easy release 3M blue masking tape or drafting tape
- Two large bulldog clips
- Soft synthetic brushes: round, flat, and mop (optional)
- Fine sandpaper (optional)
- Apron (optional)

## Home-made Cardboard Portfolio



Instructions:

1. Get 2 pieces of cardboard and cut them to 28" by 32", then lay them out as in diagram.
2. Use packing tape to cover the gap and overlap on both panels. You will do this on both the inside and outside of the panels. Do not use duct tape because it is weather sensitive. Press down real hard on all areas of the tape so it adheres best. The tape in the gap will press against the other tape strip.
3. Cut handles (A) in the panels, above 24" from the bottom.
4. Punch holes with an awl through the panels (at dots) for strings to hold sides closed. Use strings long enough to allow your portfolio to open completely flat.



## **Course Outline**

(Subject to change)

**NOTE:** All major assignments must be completed on 18 x 24" fine paper (available upon request at the Bookstore. Use newsprint or other inexpensive paper are options for homework and in-class studies.

### **Week 1: Jan. 24**

**In class:** Syllabus, materials, and vocabulary/ppt.

- Exercises: handout 1 (replication), self-portrait
- Basic elements: line & shape - contour, cross-contour, and gesture drawing/demo.
- Assign. #1 – Collaborative Project: Old Masters “Engraving” (due next class)

**HW:** Make a viewfinder and finish handouts  
Assign. #1

### **Week 2: Jan. 31**

**In class:** Critique: Assign. #1

- Exercises: blind contour vs control line, handout 2 (cross contour line variation)
- Artist Research assigned (due: February 14)
- Seeing Shapes: positive & negative
- Exercises: still life with chairs/additive & subtractive methods
- Intro to Assign: #2: Tools: positive and negative space (due next class)

**HW:** Assign. #2

### **Week 3: Feb. 7**

**In class:** Critique: Assign. #2

- Composition, proportion, basic unit, axis, and sight measuring
- Exercise: sighting technique from slide to 3-D/ demo

**HW:** Set up a still life with a group of objects for comparison (tall/large vs small/short, organic vs geometric...) practicing compositional arrangement, proportion, and sight measuring /2 drawings with three objects minimum each, newsprint (due next class)

### **Week 4: Feb. 14**

**In class:** Critique: HW/Sighting

- Artist Research is due



- Value: organizing shapes- searching for grouping and value pattern/ppt.
- Exercise: Simplified value study
- Tone & Texture – hatching and crosshatching, tonal bar and handout 3 (spheres)
- Introduction to Assign. #3: Tonal Still Life/ graphite (due next class @ 12 pm)

HW: Assign. # 3

**Week 5: Feb. 21**

**In class:** Assign. # 3 – finishing touches. **Critique @ 12 pm**

- Introduction to linear perspective: eye level, vanishing point, and illusion of depth/ppt.
- Exercises: one-and two-point perspective
- Assign. #4: Imaginary Cities

HW: Assign. #4

**Week 6: Feb. 28**

**In class:** Critique: Assign. # 4: Imaginary Cities

- Intro to portraiture: Critical measure – front, profile, and ¾ view/ppt.
- Exercise: Skull, portrait of a classmate
- Discussion of final project and portfolio requirements

HW: Self-portrait from the mirror and individual facial features to study: eye, nose mouth or ears on a single newsprint  
Gather all ideas for the final project. Print your reference picture in b&w, 11" x 8"  
before class  
Prepare final portfolio for review

**Week 7: March 6**

**In class:**

- Final Project: establishing grid
- Portfolio is due

HW: Final Project: Old Master's Self Portrait  
Prepare final portfolio for the review

**Week 8: March 13**

**In class:** Work on the final project – finishing touches  
@ 2:00pm – Final Critique  
Portfolio pick-up